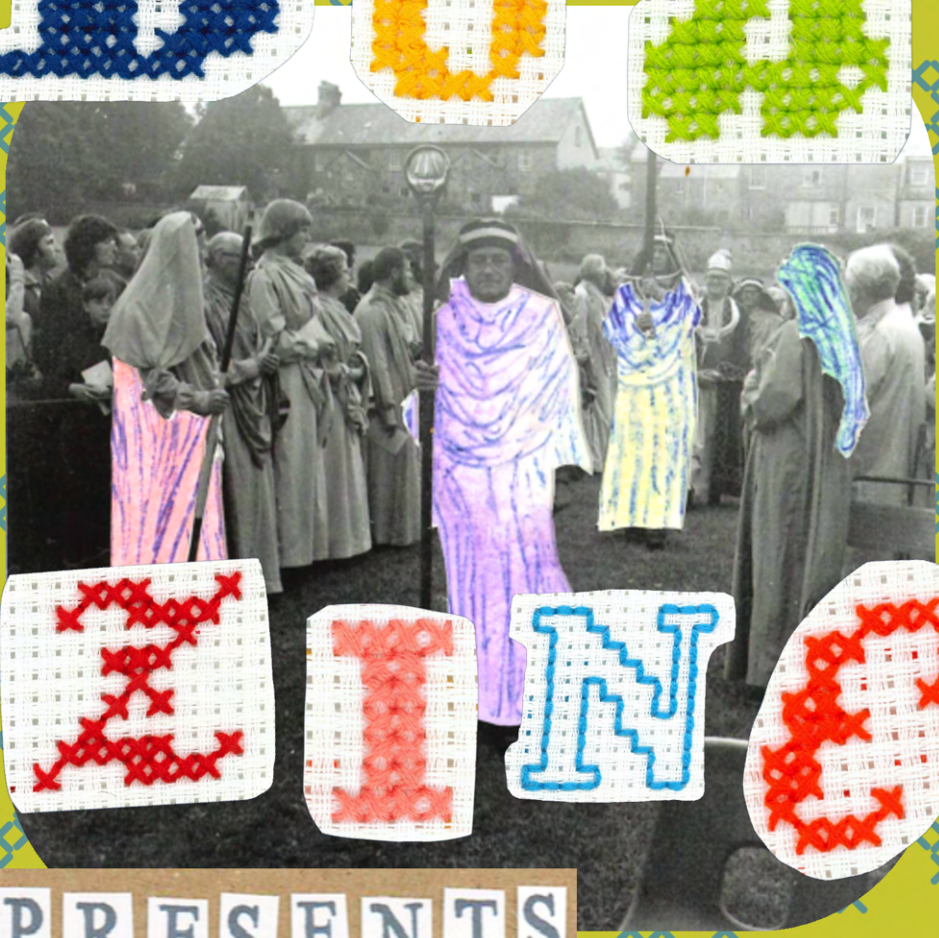
BOAD ZINC



PRESENTS

THREADS

DECLARATION OF BODZINE

We believe:

That everyone can create if they are given the means,

In learning from everything,

In acknowledging absences, ambiguity and never thinking in absolutes,

In the freedom and transparency of history

In making for making's sake!

We are a small group with big ideas.

Everyone is different but equal and always welcome here.

Bodmin always, sometimes and never !

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Threads

What makes us *us*? Is it the things we do, the clothes we wear or the past we share?

'Threads' is a word you can interpret in many ways. There are the literal meanings - textiles, fabric, uniforms, clothing and all the self expression (or lack thereof!) that comes with them. But there's also the less tangible meanings; the connections, links, parallels that tie us all together.

In the modern day, fast fashion makes clothing seem more disposable than ever. With the constant churn of trend cycles, pushing the newest 'in' item, it seems we couldn't be further from the 'make do and mend' attitude of times gone by.

But working with the extensive archive of Bodmin photographer George Ellis (1900-1985) we've been able to identify some of the iconic trends of the 20th century coming and going. With 'retro', 'vintage' and 'slow' fashion on the rise, are we really all that different from our predecessors? Are these all just buzzwords that fall apart upon closer inspection?

We were inspired by and turned our hands to long-practised textile techniques such as cross-stitch embroidery, celebrating the slow (often overlooked!) process of crafting as well as cherishing the final result.

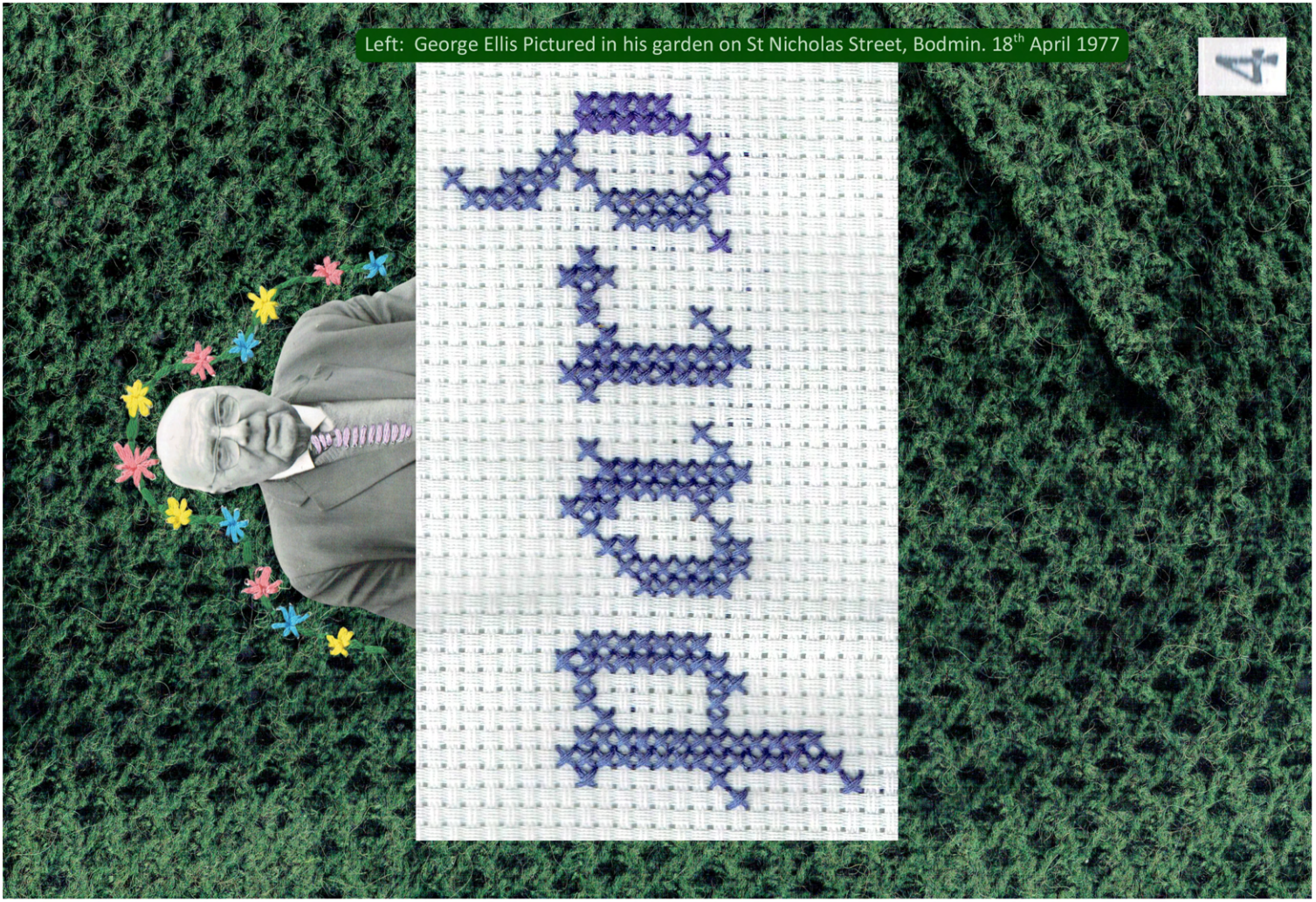
We were also inspired by traditional Cornish clothing, especially Cornish Ganseys - jumpers commonly worn by fishermen and their families, designed to keep the wearer warm and protected from the elements. Beyond functionality, Ganseys had flair. Their designs varied from village-to-village and sometimes family-to-family. Author Mary Wright collected, transcribed and collated many of these designs after speaking to women and men in coastal villages and looking at Victorian photography of fishermen. Inspired by her book, published in 1979, we wrote 'knit and purl' poems, mimicking the flat and raised stitched rhythms found within written knitting patterns.

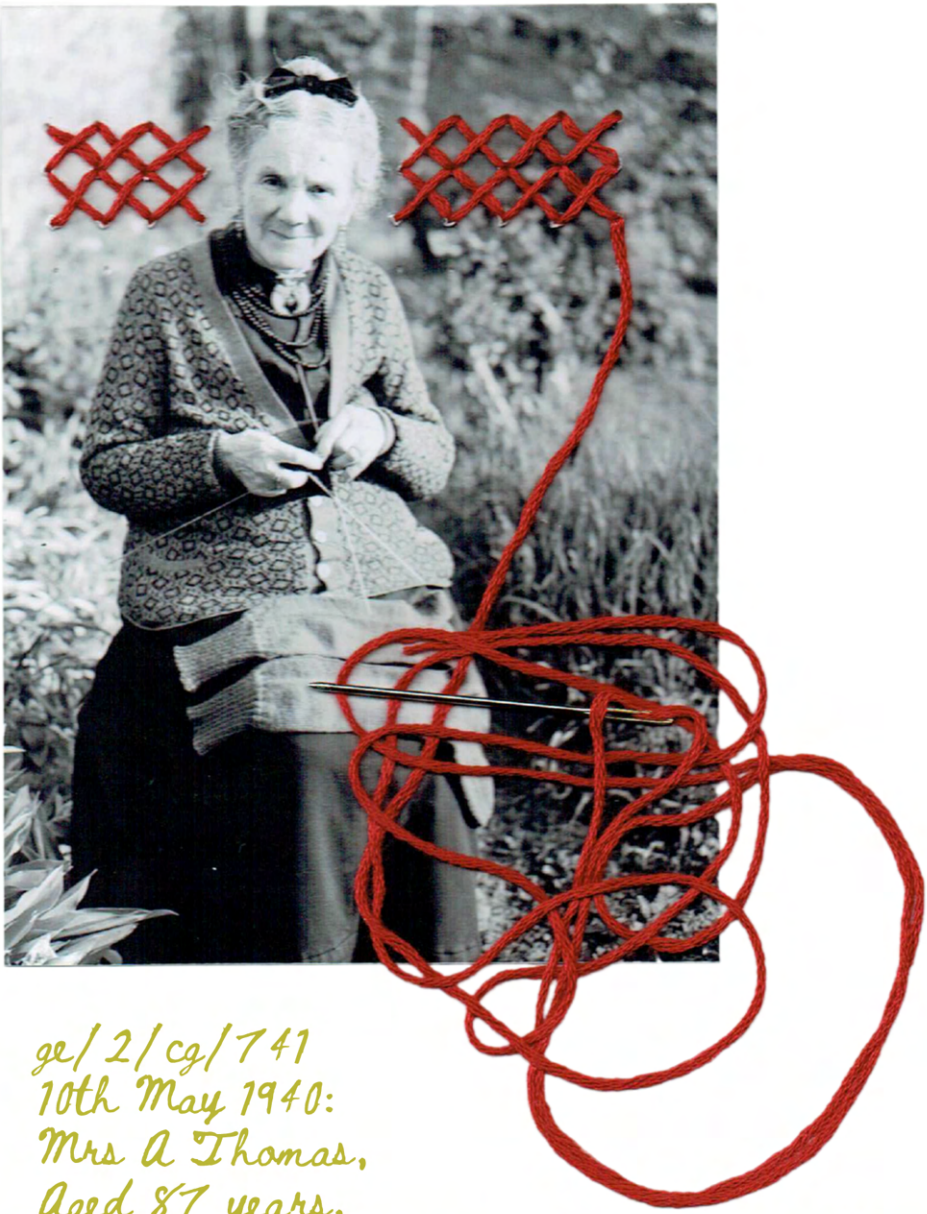
This zine is a celebration of the work and skill that goes into the creation of steadfast, quality items of clothing that stand the test of time, the people behind them and our connections to them!

As always, we have been inspired by the incredible talent of young people from Cornwall. Aside from the fantastic work created by them in our workshop sessions, we are also excited to feature two interviews with young textile artists from Bodmin, Emilitsa and Josh, who have shared their different approaches to craft and what influences their respective works.

We hope you enjoy!!!

Left: George Ellis Pictured in his garden on St Nicholas Street, Bodmin. 18th April 1977





ge/2/cg/741
10th May 1940:
Mrs A Thomas,
Aged 87 years,
Part of the St Dennis octogenerian knitting troop!

GIN

HAVE IT ALL!

This year's 20 best beauty shortcuts

TRENDING...

OBSESSED

GET THE KIT

SOMETIMES IT'S WHAT'S ON THE OUTSIDE THAT COUNTS

Try the trend

SEASON ESSENTIALS

Autumn Winter essentials

Hot right now!

Everything you need to stay bright and beautiful

it's time for a flirty, festive dress... or two, or three

MANIFEST IT!

SHOP ME NOW

LOW-SELF-ESTEEM DRESSING

AN INTERVIEW WITH JOSH ELLICOTT,

an 18 year old textile artist from Bodmin, currently finishing his A-levels at Bodmin College. In 2024, Josh was awarded 'Innovator of the Year' at the DofE This is Youth Awards for creating upcycled and sustainable outdoor clothing. Josh is constantly developing new pieces for his clothing brand, Moorepace.

Q1. When did you start making clothing?

I began making clothing in April 2024. The first thing I upcycled was a pair of outdoors trousers - no sketches or plan - just going with the flow of ideas and what I felt was most practical for my activities. I had no previous experience sewing clothing so even modifying existing garments was challenging. I was inspired to start sewing when I was gifted a pair of Fjallraven hiking trousers for my birthday which I loved and wore constantly. These trousers are feature-filled but that comes with a price so I decided to try taking those desirable features and implementing them into a pair of trousers I was constructing from several pairs of old trousers. This was my main source of inspiration but my outdoor instructor and textile teacher at Bodmin College pushed me to use new mediums and try new things which quickly progressed my skill.

Josh, wearing his handmade, recycled Paramo jacket ->

Q2: You've had lots of recognition for your work in the past year - like winning the 'Innovator of the Year' award! Were responses to your passion initially so positive? Did you face any challenges?

The responses to my passion and success were almost nothing but positive. I am lucky to have been introduced to people who have similar interests and can appreciate the work and effort I have put in to get to my current position. It is infrequent but there are people who have been disrespectful and doubted my skillset due to my gender.

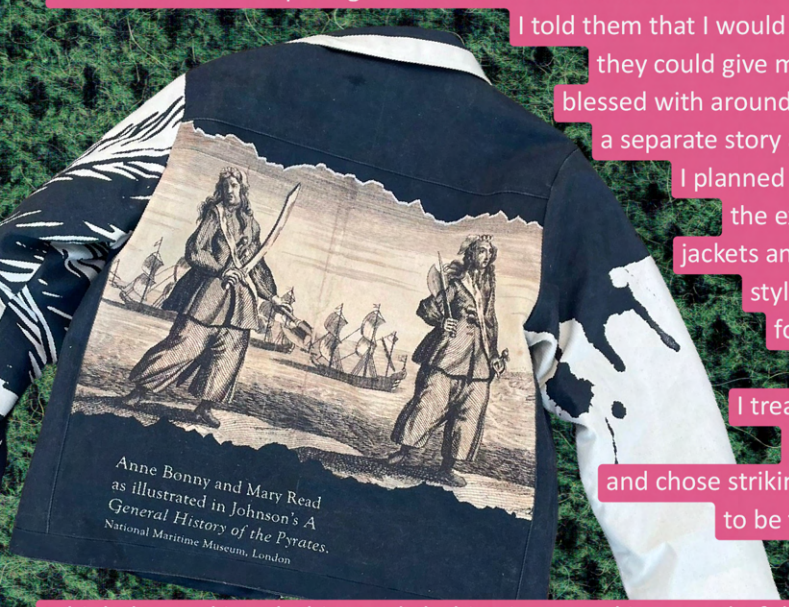
I would say that for a long time I found it difficult to source materials. I wanted to experiment with lots of materials very quickly. As I carried on creating, the word would spread about my upcycling and suddenly opportunities for new and unique fabrics would arise. At the moment I have a suitable stockpile of fabrics for the projects that I would like to complete so the fabric drought has subsided.

Q3: What kind of materials do you use when making garments for Moorepace?

I have used old sofa leather, museum banners and everything in between. In general, the more slippery and light the material is the more difficult it is to sew. My recycled Paramo was especially difficult due to the technical design features and thin, slippery material. I think if you take into account material properties then most fabrics can be reused without the process of typical fabric recycling where material is destroyed and re-spun. Materials such as tents and kites are not so comfortable on the skin and are very noisy to wear. Through Moorepace I have had clients order these materials although I always advise their properties are unkind on the senses even if the designs are unmatched. To some extent, it is is all personal preference. The best material I have worked with so far is the canvas banners from the National Maritime Museum Cornwall (NMMC). The designs are very unique but each tell a story, and the fabric itself is pleasant to stitch.

Q4. We love your Pirate Collection! Can you tell us about how you approached the task of converting leftover fabric from a museum exhibition into wearable items?

The NNMC were disposing of several cotton canvas banners from their Pirates exhibition. I told them that I would take as many banners as they could give me and a week later I was blessed with around 10 banners, each telling a separate story and all super interesting. I planned my pattern by looking at the existing market for canvas jackets and went with a workwear style because it would allow for the rigidity and weight of the fabric. I treated the banners just like a normal length of fabric and chose striking parts from the banner to be focal points in my design.



I think that making clothing and clothing in general is a wonderful medium for telling stories about the past. The Mary Read jacket I made (above) tells the story of her life. Focal points of the jacket show you where and when she died and who she was. It was a brilliant representation of her story but it is not too apparent unless you look closely. There is a small island of Jamaica with a mark just off of the shore, showing where she died in Port Royal. Other text is seen over the jacket giving more information about her history. Other articles of clothing are also powerful storytellers. The way they fade and wear depends on your story.

Q5: Do you have any specific creative influences - people, places etc. - that inspire you?

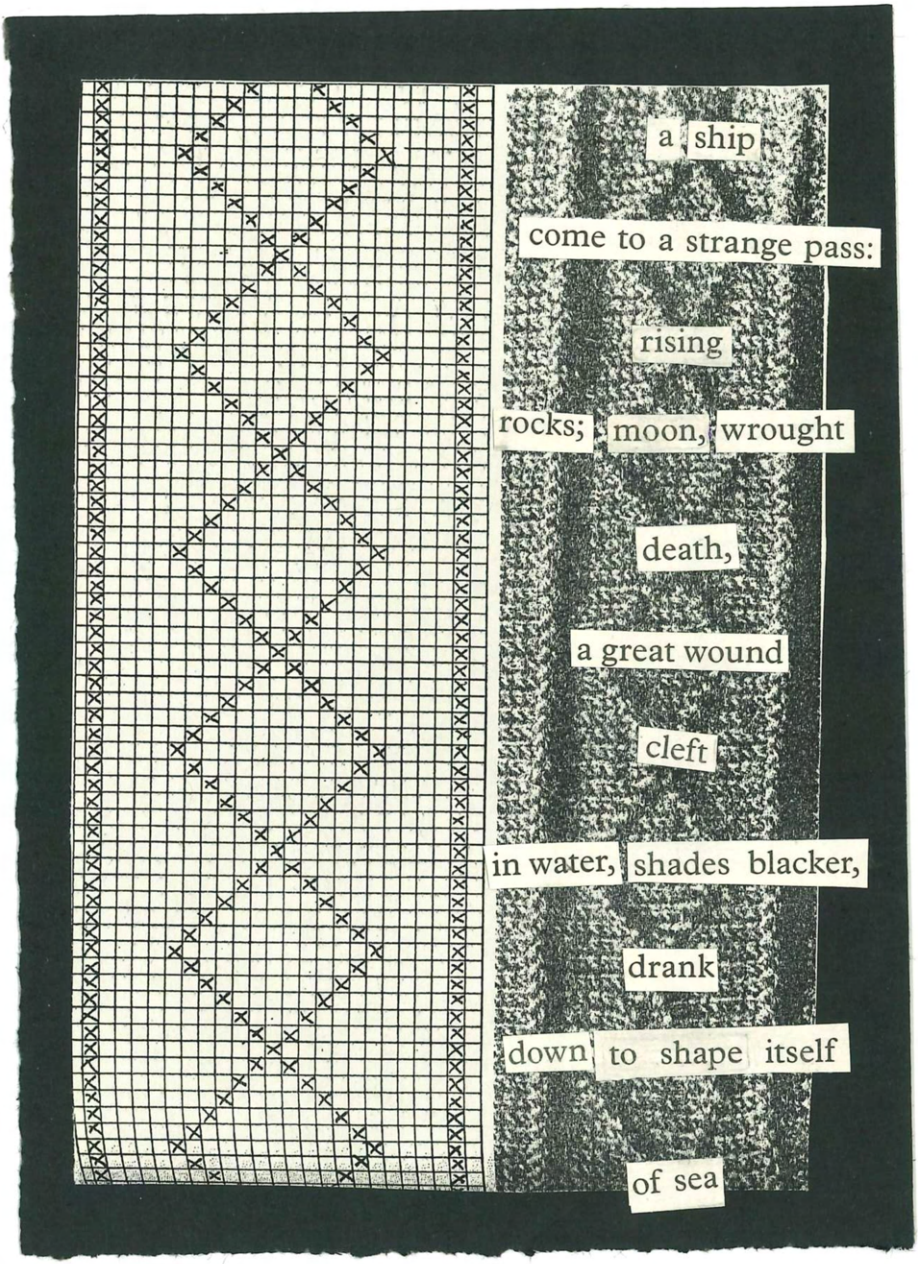
I am certainly inspired and influenced by advances in the technical clothing industry and my passion for the outdoors. For me, the woodland is always the most interesting and inspiring, to see so much wildlife and changes in the environment and how I can adapt by redesigning clothing. Working methodically like this can make you so much more comfortable in any environment and it is deeply rewarding to re-enter harsh environments with gear I have made by hand and feel confident and comfortable.

Being from Cornwall has definitely influenced my work. I have explored so much of our landscape and based my designs on our climate and environment. The reason I design products in a certain way is due to our fluctuating climate and plethora of scenery. If you walk for 8 hours, you can see each coastline and plenty of woodland between moorland and towns. The opportunity to see so much in such a short distance is amazing and having adaptable gear makes exploring different locations just that bit easier.

Q6. What's next for you?

I'll continue making the orders for Moorepace that I have lined up and start designing other pieces like hiking bags. I will be taking a gap year as my A-Levels will finish soon. During this year I will try to get industry experience and test my products. I have wanted to do this for a while so it will be nice to soon have the freedom to do it!

You can keep up with Josh on Instagram @moorepace or visit his website www.moorepace.com!


a ship
come to a strange pass:
rising
rocks; moon, wrought
death,
a great wound
cleft
in water, shades blacker,
drank
down to shape itself
of sea

lineaments

garments

gown, sheet, or shroud, and veil,

The height, the contour were new to me.

gc/2/c/64339 - 1 Sep 1979
Grand Bard holding the sword of King Arthur

Gorsedd

CORNISH GORSEDD. SAT. SEPT 1st. AT BODMIN
The Mayor of Bodmin, Cllr Horton, giving a formal welcome to the Gorsedd. The Grand Bard is on the left and standing in White robes are the Welsh delegates
O.P.S. The procession arriving at the site of the Gorsedd
O.P.S. The Lady of the Flowers, Miss Catriona Barrie, presenting the Offering of the Fruits of the Earth to the Grand Bard.
O.P.S. The Horn of the Earth being sounded to the four corners of the Earth to announce the opening of the Gorsedd.

George Ellis' ledger

E64324 Cornish Gorsedd cont. 2 person
25 do ~~2 persons~~
26 do ~~Michael~~ Gill made a bard
27 ~~Michael Gill~~ Mary Brown
28 James Hodge & ~~Mary Brown~~ & James Hosking
29 Michael Gill after ceremony
64330 Joan Miners of St Just with
31 Pamela Pascoe S. Neot
32 Laura Rowe St Just
33 Mary Rowland Newquay
34 Nigel Tangye Newquay
35 Ken Trenberth St Austell
36 Blind lady
37 Mrs Molly Bartlett in wheel chair. was "Betty" her nom-de-plume when writing for Cornish Guardian
38 Mark Hunkin Trewoon
39. The sword of King Arthur
64340 Story for W.M.News Worthyvale Manor Trout Farm near Camelford Four Brothers and a brother-in-law
41 all pictures in same order L to R.
42 this picture used in WMN.
43
44
45 The Roofs of Bodmin from Chisholm's Solicitors
46 do
47 do
48 do from steps at corner of car park
49 do do
64350 Old Bell Inn, Bell Lane, Bodmin. her Wolf
51 do
52 do interior shot.
53 Cardinham CP School Christmas Play
54 do
55 do
56 do
57 do
58 do
59 do

See also Colour negs B.347

1979 Sept 1st

CORNISH GORSEDD, SAT. SEPT. 1st AT BODMIN
O.P.S. Two initiates as bards, Mr James Hosking of St Buryan (Ibelieve that he is the one with glasses) and Mr James Hodge of Penzance. I also believe that Marion Coombe of Hayle is one of the ladies on left..
ELLIS 1.9.79
O.P.S. Joan Miners of St […]

CORNISH GORSEDD,SAT SEPT.1st. AT BODMIN.
O.P.S. Nigel Tangye of Newquay being inititiated as a Bard by the Grand Bard of Cornwall at Bodmin.

O.P.S. Pamela Pascoe of St Neot being initiated as a bard by the Grand Bard at Bodmin

O.P.S. Mr Michael Gill of Grampound being initiated as a bard by the Grand Bard at Bodmin.
ELLIS 1.9.79

CORNISH GORSEDD SAT. SEPT 1st AT BODMIN
O.P.S. Mr Ken Trenberth of St Austell being initiated as a bard by the Grand Bard at Bodmin.

O.P.S. Mark Hunkin of Trewoon,St Austell and a pupil at St Mewan school being awarded his shield for his essay on his Family tree.

O.P.S M/s Bartlett in her wheeled chair receives her award The Grand Bard had to step down to the front of the dais to make the xxxx award

1. Oct

TROUT FARM STORY AT WORTHYVALE MANOR NEAR CAMELFORD
O.P.S. left to,right:- David King; Daniel Parsons; David Parsons; Richard Parsons; and James Parsons. (the dog is "Wags"
ELLIS 2.10.79

Oct 5th

Office showing old houses in Bell Lane to be […] background also shows […]

ANOTHER BODMIN LANDMARK DISAPPEARING
A group of old buildings including the old "Bell Inn" […] the way of many […]

VILLAGE SCHOOL'S CHRISTMAS 1979 PRESENTATION
Cardinham C.P.School near Bodmin which musters some forty scholars has made an ambitious choice for the Christmas play in "The Sleeping Beauty" which seems to xxxxxxx involve every scholar.. The stage and proscenium have been cleverly transformed into a castle and even the floor of the hall s utlised as a a ballroom for the final dance ensemble.
O.P.S. The full cast in final tableau
O.P.S. The final scene as the cast dance on the stage and on the hall floor as a ball[…]
O.P.S. The Witch appears in t[…]rt and bewitches the sleeping babe
O.P.S. The witch encourages the […]ung princess to use the spinning wheel on which she […]ricks her finger and falls asleep for a hundred years.
O.P.S.The good fairies spread the[…] wands over the baby to ward off the spell of the wit[…]
O.P.S. The younger pupils taking their part in the play.
ELLIS 8.12.79
P.S. The head teacher desires that no names be mentioned in captions because of some mysterious phone calls which were made last year after the pictures of the school play were published. G.W.F.E.

8th

ge/2/e/64319 – 1 Sep 1979
The Horn of the Nation being sounded

ge/2/h/3262 - 21 October 1961
New Secondary School, Bodmin

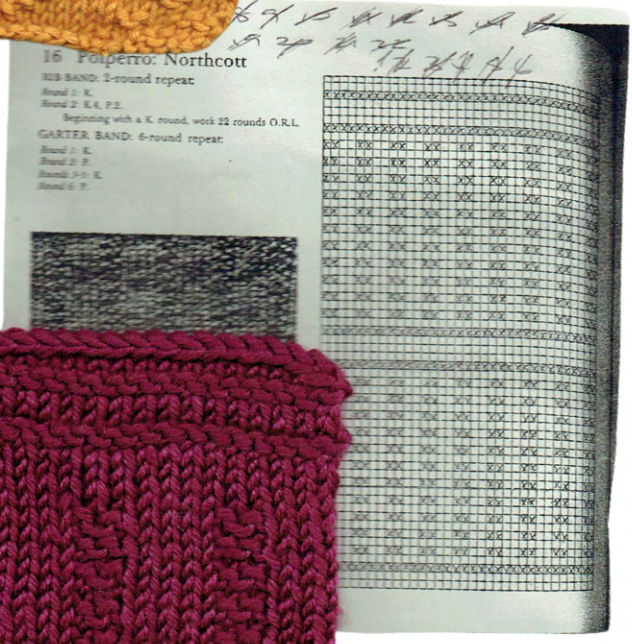
BODMIN
college

What can't you capture in black and white?

GE/2/E/62481 & 62478 - 25th October 1975

ABOVE: Winner of 'Miss Cornwall Keep Fit' Contest, held in Bodmin College's Bell Hall. 18 year old Susan Weekes (Centre), alongside Mrs Jill Harris (Left) -National President of the Keep Fit Association- and Mrs Heather Winter-Taylor (Right) -President of Cornwall Keep Fit Association.

Polperro: Musician


16 Polperro: Northcott
RIB BAND: 2-round repeat.
Round 1: K.
Round 2: K.4, P.2.
Beginning with a K. round, work 22 rounds O.R.L.
GARTER BAND: 6-round repeat.
Round 1: K.
Round 2: P.
Rounds 3-5: K.
Round 6: P.

An interview with Emilitsa Michael,

a 23 year old textile artist from Lostwithiel, Cornwall. Emilitsa attended Bodmin College and is currently studying creative writing at Bath Spa University. Emilitsa shares her cross-stich and embroidery designs on her popular Instagram account @threadsbyemilitsa.

Q1. When did you start learning to cross-stitch/embroider and what inspired you to start?

I started cross-stitching when I was given a cross stitch kit by my parents for Christmas about 4 years ago. I completed about half of it, but then it ended up sitting half-finished under my bed for about a year (sorry Mum... I promise I appreciated the present...). I ended up moving to Brighton for a year, and I uncovered it when I was packing to move. I brought it with me and ended up finishing it and realised that I really enjoyed the process of stitching. My boyfriend's birthday was coming up, and I decided I wanted to create a photo-realistic cross stitch of his cat Stanley as his present (see below!). Now, this was quite a step-up from the only piece of cross stitch I had completed at that point, and it took a lot of trial and error and a lot of needles in my fingers before I got the hang of it, but in the end I was really happy with how it turned out, and I found the process so enjoyable and strangely satisfying that I was hooked from that point onwards!

Q2. Tell us about one of your favourite pieces and the process of making it.

My favourite piece would have to be another creation I made for my boyfriend, this time a hoodie with six fish on the back, based off of designs by an Instagram account called @h.h.hooks. It's the largest piece I have completed, and it was a challenge marking out where the fish would end up. I actually made a bit of a mistake and stitched one fish too close to another, so I had to fill the extra space with some improvised bubbles. Luckily I had a wealth of time to finish this as I had just had my foot run over by a car (I'm using the word 'luckily' quite loosely here...), and so I wasn't able to attend any of my uni classes for a month or two. Bad news for my education, but great news for my boyfriend who gets to wear a fish jumper whenever he pleases, so I'd say that balances out in the end.

Q3. As part of your craft you customise clothing. What does that practice mean to you, especially given the current culture of 'fast fashion'?

I really enjoy turning items of clothing that are plain or old into new pieces. Stitching onto an old t-shirt feels even better than buying a new t-shirt, because not only do you get something completely unique, but you also get to partake in a more sustainable practice. Most of the time when I buy clothing it's second hand, and I try to be as sustainable as I can be when it comes to the things I consume. I really enjoy that I can do this whilst also getting to partake in a craft that I love. It definitely feels like a win-win situation.

Q4. Do you think growing up in Cornwall has influenced you as an artist?

After having lived in Brighton and now Bath, I really appreciate the different pace of life in Cornwall. I think growing up where I did definitely influenced the way I approach art, and I was lucky enough that I was raised by parents who placed an emphasis on studying and pursuing things that I enjoy, rather than blindly pursuing what would be the most lucrative career path. It's one of the things I'm most grateful for, and it's the reason I chose to study Creative Writing at University. I'm always trying to think of ways to bring Cornwall into my work - I would love to embroider a t-shirt or a jacket with different motifs relating to different places in Cornwall! I'm currently coming up with ideas of what those motifs would be, and I think that will be my next big project.

Q5. Do you think embroidery, as a medium, can help connect people to their heritage? Or does it help you connect with people in a different way?

I definitely think embroidery can help people connect with their heritage. Embroidery has such a rich and long history, and each culture approaches embroidery in a different way. I was reading the other day about a project 10 years ago called The Saltash Chronicles Embroidery Project, which portrayed over 50 scenes from the history of Saltash, with over 25,000 hours worth of work. There are so many ways to get involved with embroidery and cross stitch, whether it's through a community project like the Saltash one, or just by reading more about the history of embroidery in whichever area you're from, and maybe trying to recreate the same stitching someone did 100 years ago. It's nice to feel like you're part of something with such a long history, and getting involved can help you really relate to the culture and history around you.

Q6. As well as being a textile artist, you are currently studying creative writing. Do you feel the two art mediums intersect, or is there anything that you have learned from one that you apply to the other?

I think any creative ritual can help you connect with your creativity in other ways too. I definitely feel that by creating physical art it exercises the creative muscle in my brain. There have been instances where I have written a poem for my course that has given me ideas for things I could stitch, and vice versa. Currently I am creating a zine about cross stitch and embroidery for one of my uni assessments, and it's been really nice to have the two worlds collide in that way. I've really enjoyed being able to do a deep dive into things like the history of embroidery, and to utilise my writing in sharing that.

Favourite fish jumper!

(improvised bubbles)

Emilitsa !
You can keep up with Emilitsa @threadsbyemilitsa

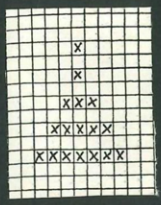
Q7. What's next for you?

I'm hoping to get my zine up and running, and have it be a constant thing. I really enjoy interacting with other artists through my Instagram, and I want the zine to be a platform to share their work to my followers too. There's some really amazing work out there that deserves to be seen! Aside from that, I want to keep pushing myself to try new techniques and new designs, and to keep sharing my work and seeing where it takes me!

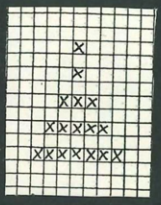
Polperro: Horizontal Diamonds
Rounds 14-19: As rounds 12-7 in reverse.
4 rounds st.-st.
Round 24: P.
The bands of pattern are separated by 12 rounds of st.-st., or as required.
OR
Bourne

Ladder
12 rounds
Round 1 and every alternate round: K.
Round 2: P.
Round 4: K3, (P.1, K.11) to end.
Rounds 6, 8, 10 and 12: As 4th.
K3, P1, K11, P1, K11, P1, K3

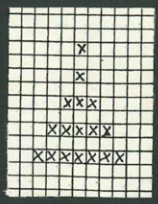
I
about her
she had left; a scent of musk



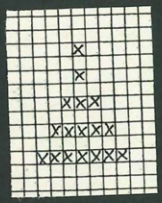
window
moonlight and gaslight



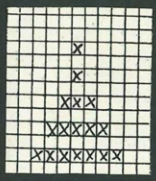
an odour
with the fumes
sprinkled essences, when I

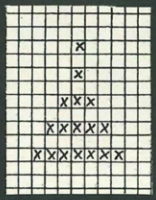


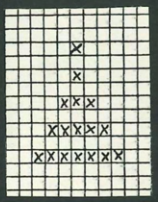
excuse me
a pause, filled up by
a cigar; having placed it to

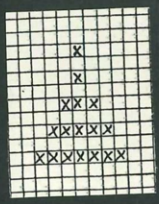


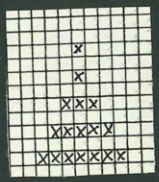
and
breathed
sunless air



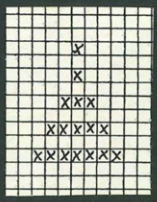




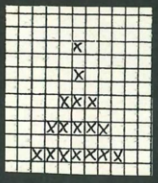




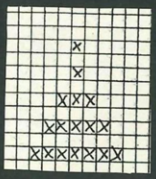
June
seen peeping



of course
against the iron rails
stopped, as I had expected



my
alighted:
encumbrance,
knew her instantly



lisp of childhood;

What is lost when tradition is written down?

BodZine
Wardrobe
Staples:
An Exploration

Glasses → Chose them recently, wanted something vintage-y. Took maybe 2 months to choose! Big investment!

My Vans

Suit → Bought together for a wedding outfit. Boots + Shoes — an ensemble! Shoes wrong but look great. Don't wear suits as much as I'd like!

Earring → "I've had these in for 5 years now, and they've not come off for more than 5 minutes at a time! Maybe it's time to go shopping!"

Cardigan → Pink, cable knit. Charity shop bodmin find, had it for maybe 6 months. I wear it all the time! Warm, wool & mohair - v. soft. ♥ buttons

Waistcoat ⇒

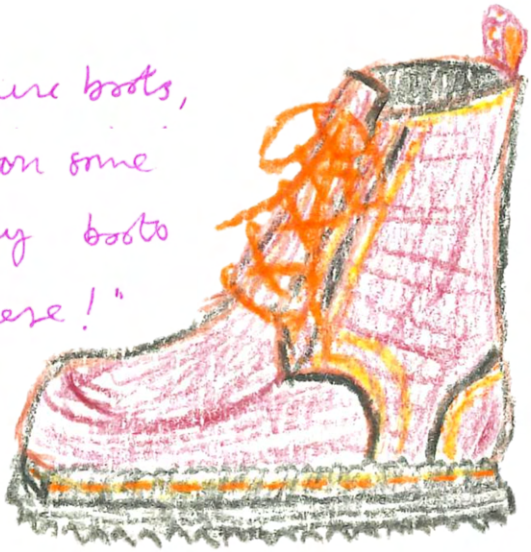
I like wearing these because they're smart it's good to get dressed up formally for an event

majestic croc Scarf ♥

A new gift handmade by my friend Ellie! She's made it over the last year & I love the colours & crocodile. It's very soft & will be a staple part of my wardrobe this winter & for many more to come.

→ I bought it in Exeter in superdry about 10 months ago. It's versatile, practical & nice

"I don't own these boots, but I want to. Own some chunky burgundy boots like these!"



Earmuffs ⇨ WARM & PRACTICAL (a winter staple - without them I get headaches from the cold!

Jumpsuits!: I dream of it! Trying to find it.

GE/2/E/37146 - 16th May 1958,
Bodmin Women's Institute Hat
Competition, Bodmin Court

...BZ/2/E/001 - 16th February 2025,
Bodzine Women's Hat Competition,
The Old Library, Bodmin

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Arghas Ertach Heritage Fund

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Supported using public funding by
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intoBodmin

THANK YOU for reading this edition of BodZine!

We are so grateful to the following for their help in bringing this Zine to life:

→ The IntoBodmin Team
→ Kresen Kernow
→ National Lottery Heritage Fund
→ Arts Council England
→ All the fabulous young folks who came to our workshops and contributed to the zine!
→ George Ellis, who's photos of Bodmin continue to inform and inspire us to create and get excited about our hometown!

BodZine shall return with our next theme: RECORD!

ROOTS + ROUTES